

# ARCHITECTURE

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*Joseph Nash.*

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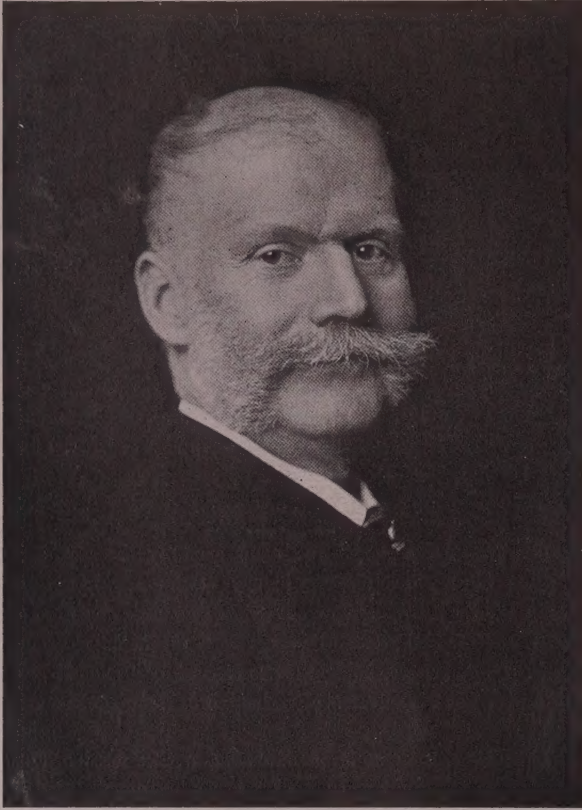
THE advances towards co-operative house-keeping in cities initiated by the construction of apartment hotels seems to have gone one step further in a building about to be erected for the occupancy of a number of wealthy families in a fashionable location in New York, and which is to contain, besides the usual handsomely appointed apartments, all the facilities of a club house and a co-operative kitchen from which the meals are to be served to the dining rooms in the various apartments. The scheme has been organized on the basis of a stock company in which the share-holders are to occupy the apartments, and lower floors are to contain billiard rooms, bowling alleys, and the usual appointments found in a first-class casino. Long before the era of apartment hotels a successful apartment house financed on these same lines was put in operation on the northeast corner of 30th Street and Madison Avenue, where it is still a success. This house does not contain any provisions for co-operative living, but in order to occupy an apartment one must be a share-holder in the corporation, or lease from such share-holder.

IN this progressive age there is no necessity for any designer going wrong in following in any of the historic styles. A dealer in West 15th Street now advertises that he is ready to furnish authentic architectural pieces, statues, tables, vases, fonts and monuments in wood, marble, cement or stone, and to absolutely guarantee that each piece is an exact reproduction of some ancient masterpiece.

The fact that there is an extensive market for work of this character does not speak very well for the inventive genius of the modern architect at least in the eastern cities, where it is said most of the sales are made, as originality seems to find its only exponents in the West. If we are to follow historic style we presume it is better to purchase exact copies and make no pretense to originality.

IN a recent article by Edgar James Banks, director of the Babylonian expedition of the University of Chicago, this gentleman shows us that these ancient civilizations had many of the conveniences which we associate exclusively with modern times. Amongst other things the work of this expedition has demonstrated that the arch was used as early as the year four thousand B. C., and a remarkable system of drainage perfectly adapted to the alluvial plain of the Mesopotamian Desert, has also been discovered. Babylonia is perfectly level, hardly an elevation of any description being found in the neighborhood, and drainage in such a country without streams or sloping hills was naturally a difficult problem. "In constructing a house the ancient Sumerian of more than 6,000 years ago first dug a hole into the sand to a considerable depth. At Bismya several instances were found where the shaft had reached the depth of fourteen meters beneath the foundation of the house. From the bottom the builder carried up a vertical drain of large, cylindrical, terra cotta sections, each of which is provided with grooved flanges to receive the one above. The sections of one drain were forty-eight centimeters in diameter and sixty in height; others were larger and much shorter; and the thickness of the wall was 2.7 centimeters. The tiles were punctured at intervals with small holes about two centimeters in diameter. The section at the top of the drain was semi-spherical, fitting over it like a cap, and provided with an opening to receive the water from above. Sand and potsherds were then filled in about the drain, and it was ready for use. The water pouring into it was rapidly absorbed by the sand at the bottom, and if there it became clogged the water escaped through the holes in the sides of the tiles."





Architects of To-Day.

MR. FRANCIS R. ALLEN, BOSTON.

IF New York architects would exercise a little more courtesy in the conduct of their practice, the police courts might have less to do. The lack of this courtesy in relations between the client's neighbors and the architect has been responsible for a number of cases in the police courts in which the inoffensive profession of architecture has been placed in a very belligerent light, with the result that several foremen and other workmen have spent the nights in police cells, on account of having acted under the architect's directions, and in one instance an irate neighbor threatened both the architect and the workmen with a revolver. All these troubles have been brought about by the provision of the Building Code, which requires the builder to shore up and care for adjoining properties under certain conditions. The average citizen is absolutely unacquainted with the law on the subject and with the conditions governing it, and it therefore happens that when the architect or the contractor proceeds to care for the neighbor's property as required by the statute, the neighbor frequently imagines that his property is about to be wrecked. He then appeals to the blue-coated guardian of the peace, who, as densely ignorant of the building conditions as the citizen, promptly arrests the party charged with the disturbance. This feeling on the part of the neighbors is quite natural under the circumstance, but most of it could be avoided if the architects would courteously notify the owner of the adjoining piece of property as to the work that he is required to do under the code, and as to the reasons. If these notifications were sent, the housekeeper whose premises are frequently invaded by the shorer without previous notice, would not imagine that the heavy timber needles which are placed against his wall for support are battering rams. His peace of mind might be restored and much trouble avoided. True, these notices are not required by the statute, and although ordinary cour-

tesy seems to demand them, we venture to say that they are not included in the procedure of more than one out of ten architects' offices in this city.

The condition which brings about this trouble is considerably aggravated by the attitude assumed by the Bureau of Buildings. From time immemorial the architects have protested against this attitude, but without avail. The authorities wish to be on the safe side to show that they had exercised due vigilance, whether this vigilance is necessary or not. So the minute an excavation is made it is the habit of this careful Bureau of Buildings to place a "violation" upon all adjoining properties, stating that the building is in an "unsafe and dangerous condition," and directing the owner to care for the work as "required by law." This last phrase "lets them out." In many cases the law requires that nothing be done, so that they have ordered nothing. But, nevertheless, this official looking paper handed to a timid woman by a man in a blue uniform with brass buttons is sufficient to convince her that her life is in danger and her house is about to fall about her ears. This fact does not bother the Bureau of Buildings. If anything does happen, the record shows that they anticipated it.

AT this time when certain enthusiastic gentlemen are urging the revival of the Gothic style, the following lay opinion from an edition of "Mail & Express" is interesting for what it is worth, and was contained in an editorial in relation to the new church structure to replace old St. Thomas', which was recently destroyed by fire:

"The building of a church in this city which shall stand for all times as a fitting embodiment of a religious purpose expressed in



Architects of To-Day.

MR. CHARLES COLLINS, BOSTON.



architecture is one of the hardest problems that an architect has to face. He does not know what will be done in a few years, not only to deprive his work of all monumental effect, but to render it positively ridiculous. The possibility of such a fate as that of the old structure of the Madison Square Presbyterian Church will confront the architects of the new St. Thomas's, though the site seems reasonably secure.

"One way to get around this difficulty is to abandon the Gothic architecture for the Grecian classic. The Gothic, with its own assumption of skyscraping, is rendered especially inconsequent by the overtopping business building. But the Grecian classic shames and scorns the merely lofty. The sky-scraper may be forgotten in the presence of the perfect Grecian temple which nestles beneath it."

THE Gorham Company has moved into the new Gorham Building at Fifth Avenue and 36th Street. This is the finest building ever erected for the exclusive occupancy of a business of this character. The Bronze Department, which has responded to the highest call of the profession in the production of Art Bronze Work, is now in a position to meet architects and clients in the artistic surroundings of its new quarters.

#### ARCHITECTS' CHARGES.

NOT long since a well-known architect we knew had occasion to send a copy of the R. I. B. A. scale of charges to a client who was contemplating building, says the *London Building News*. The client, who was a relative, replied as follows: "I note about costs, and your anxiety not to depart from the R. I. B. A. scale. It is a laudable sentiment, but not always acted on by architects—in fact, I should say more honored in the breach than the observance—so don't unduly distress yourself if you should by accident charge me a trifle under full scale."

The same day this reply was received, information came through a reliable source that a traveler for a firm of building specialists was accustomed, when visiting certain architects who frequently specified their goods, to leave a small pile of sovereigns upon the table when the architect's back was turned.

A few weeks previously an architect had called, and had made the remark in conversation that until one was in such large practice as to be able to specify that, for instance, the sanitary work should be done by So-and-So, and to accept from that firm the 10 or 15 per cent. on the cost which they were prepared to pay, it was impossible to make a living by architecture.

These three incidents taken together indicate the present position of affairs tolerably well. There is a scale of charges which is recognized as customary, and which is clearly stated to denote the minimum rate at which payment should be made. In the eyes of the client, however, it represents the maximum, and he is frequently prepared to employ that architect who will base his charges upon a lower scale. When the rate of payment is already as low as is compatible with the earning of an honest livelihood, the natural result of such cutting down must be that some other means of recuperation are found. Of course, we all know that the acceptance of a commission from anyone other than a client is illegal unless it be done with the client's consent; but while there are firms which are prepared to pay an architect a commission in order to secure work, and to do it in such a way that it cannot be proved that they have done so, the temptation is great, and there is little wonder that some succumb.

Of all the evils which at present afflict the architectural profession, this is unquestionably the greatest, but how it is to be met is,

under present circumstances, a difficult problem. Proof is what is lacking, and the courage to act upon it upon the part of some recognized body, if it be forthcoming. The question arises under these circumstances whether the system of charging for his services now adopted by an architect is the best possible, and whether, indeed, it is well that there should be such a thing as a schedule of charges at all. Its effect is to bring all upon the same basis, giving the incompetent beginner the right to charge as much as the old and experienced practitioner. It is admitted, too, on all hands that the architect's services in connection with plain warehouse building are overpaid at five per cent. upon the cost, while the same percentage is an extreme undercharge in the case of a small villa, or a church with elaborate detail. It may be argued that these things balance themselves, and that, taking the rough with the smooth, the result is fair. It may be so in the case of a general practitioner in a country town; but the man who in a large manufacturing centre produces only large buildings, simple in their planning and construction, and with features repeated over and over again, soon becomes a wealthy man, while another architect with a European reputation for ecclesiastical work of the highest order makes but the barest of livings. In all justice the one should charge less, and the other should charge more, than five per cent. on the cost. In practice the one insists upon the custom established by the schedule, or failing this, recoups himself by the illegitimate means already mentioned; while the other, by reason of the same custom, finds that he cannot charge more than the schedule rate, while his honesty forbids his accepting commissions behind his client's back.

Probably the best solution of the difficulty would be found by a return to the practice of other times and other countries, whereby the architect was the chief builder, employing his own workmen, and purchasing his own materials, and not a mere supervisor and instructor of others. It is an ideal which many are seeking after, and is reached to a large extent by our cousins across the Atlantic by means of large firms who are architects, engineers and contractors in one. As matters stand at the present in England, this sort of thing would probably be looked down upon, and no more can be done than to throw out the suggestion, as, indeed, we have done many times during the last fifty years, and to hope for what the future may bring. In the meantime the R. I. B. A. schedule of charges must be accepted until steps are taken for its amendment. It would probably be hopeless to enter upon a crusade for the entire abandonment of the schedule; but that it needs very considerable alteration is obvious to every thinking man. The only ground upon which it can be substantiated at law is that it represents the general custom of the profession, and even this seems to be doubtful. Whenever it can be done without giving offence, it is undoubtedly best to come to a definite understanding with a client upon the matter of charges before even the preliminary sketches are made. It is generally recommended that negotiations to this end should be opened by sending the client a copy of the schedule; but it must always be remembered that if this is done there is not the slightest prospect of afterwards being able to charge any excess over schedule rates, however well such excess may be earned; while there is considerable probability of the client's attempting to make a bargain which is more to his advantage. In such a case it is generally the soundest policy to come to a definite lump sum arrangement, to include all services except such as may be necessitated by a client's own desire for alterations as the work proceeds, and to stipulate for payment in instalments at the time when the contract is signed, and possibly afterwards, as certificates are given to the builder.

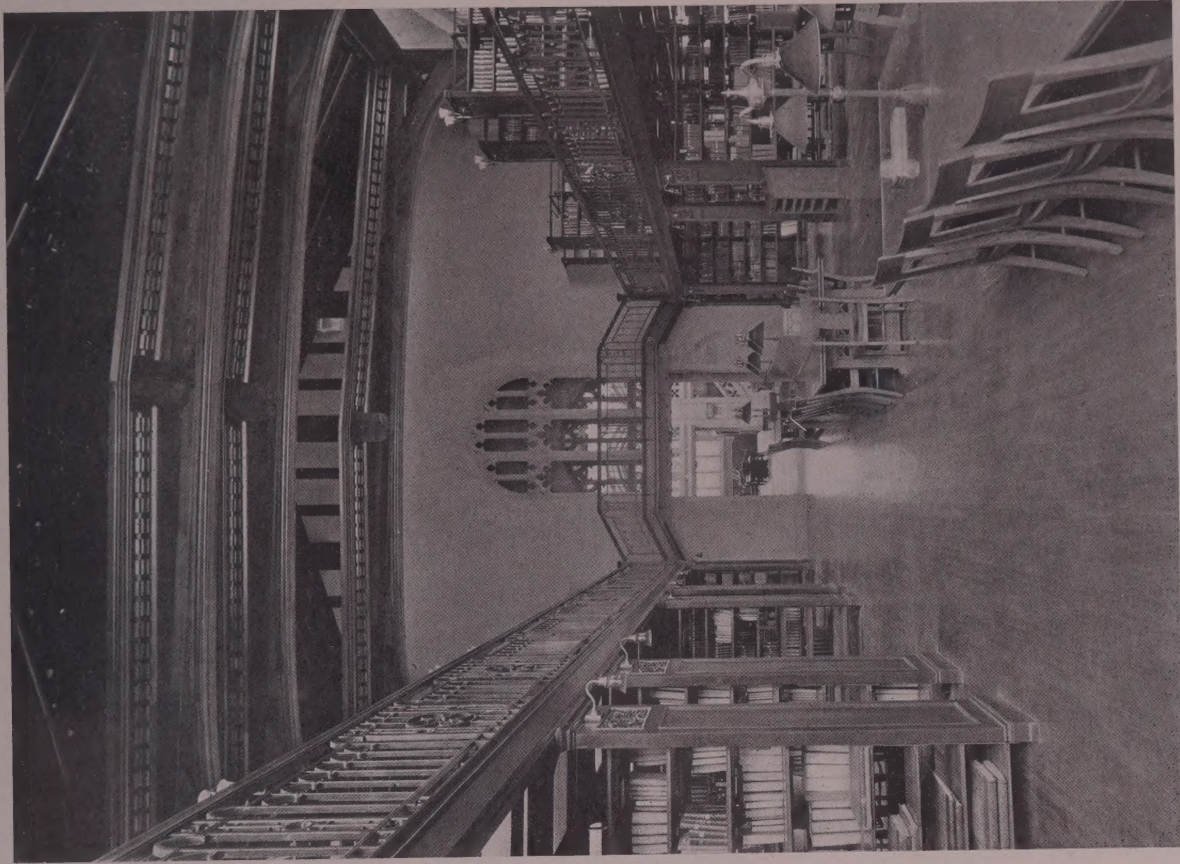




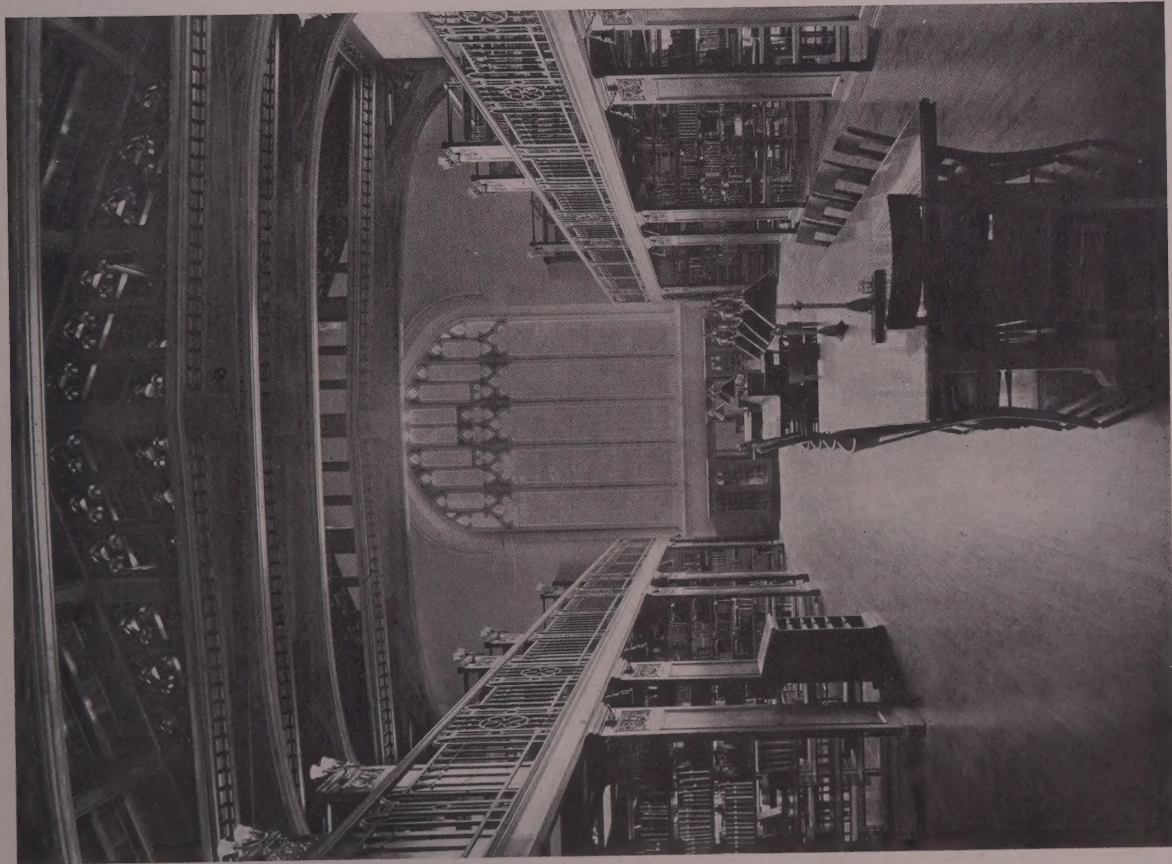
THOMPSON MEMORIAL LIBRARY, VASSAR COLLEGE.

Allen & Collins, Architects.



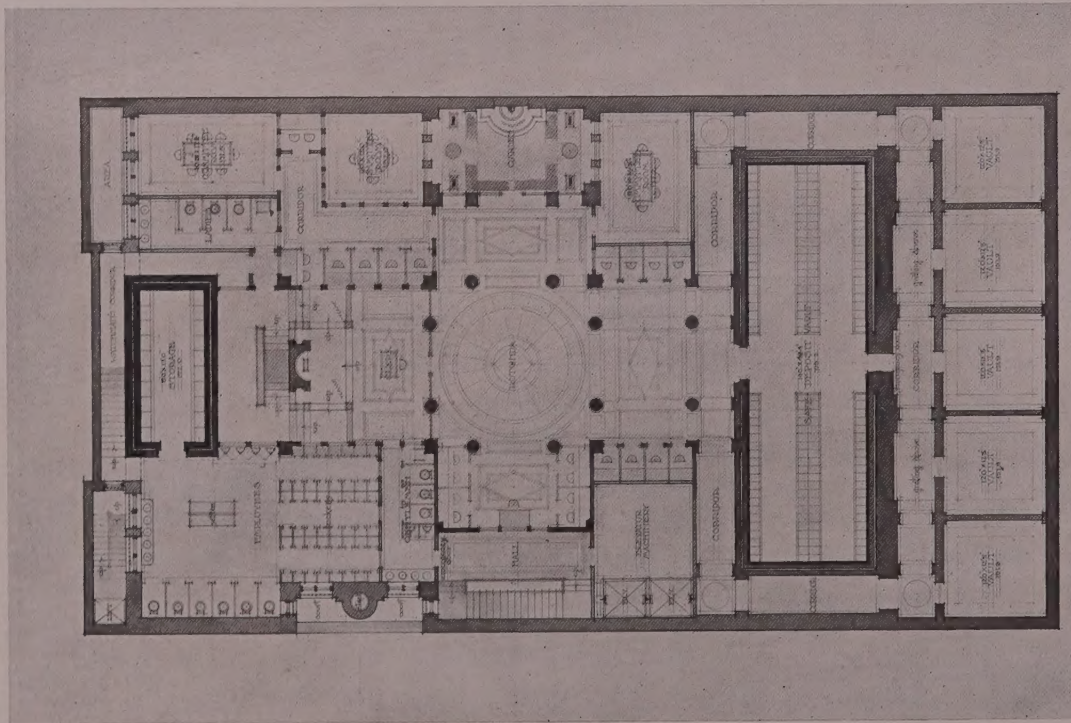
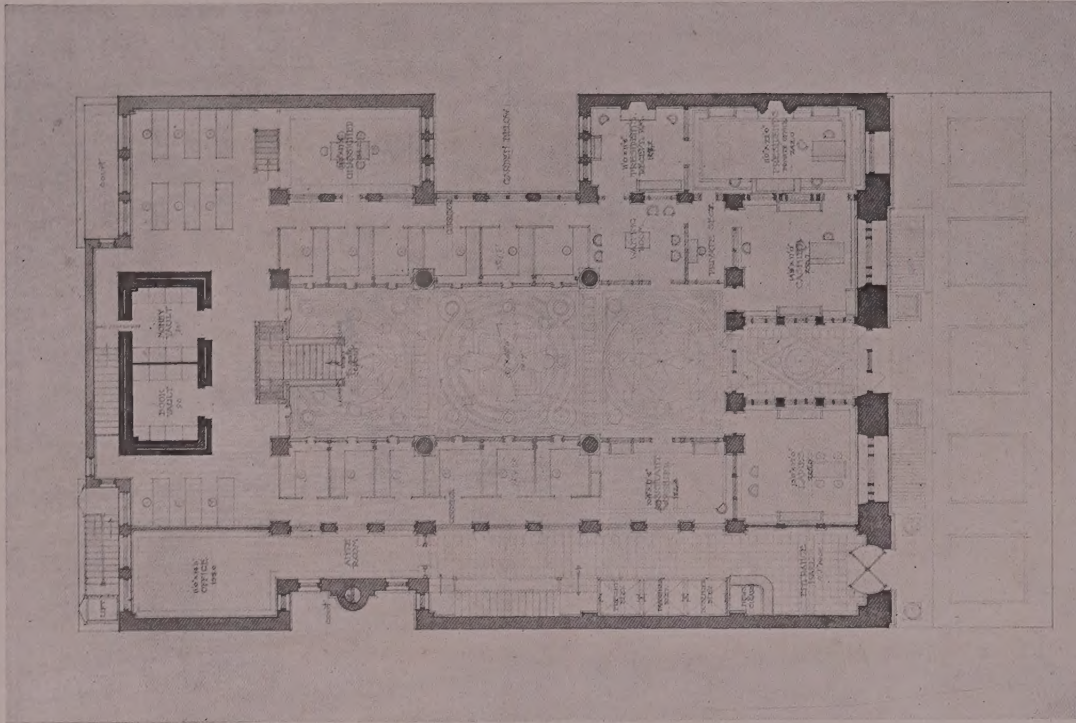


Allen & Collins, Architects.



THOMPSON MEMORIAL LIBRARY, VASSAR COLLEGE.

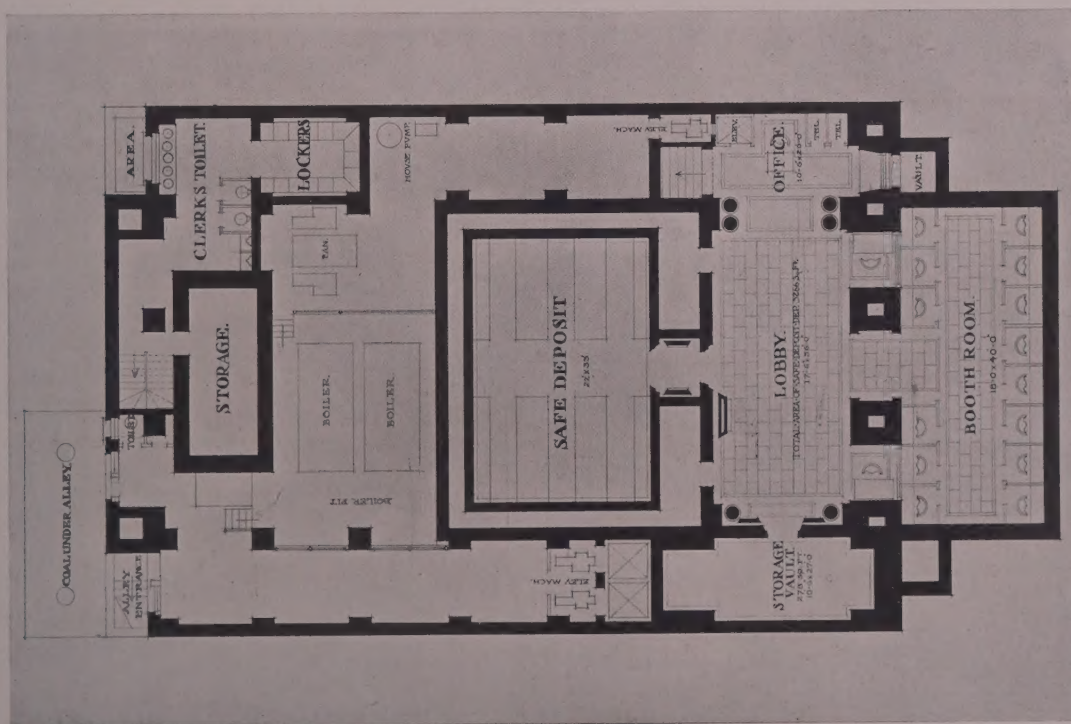
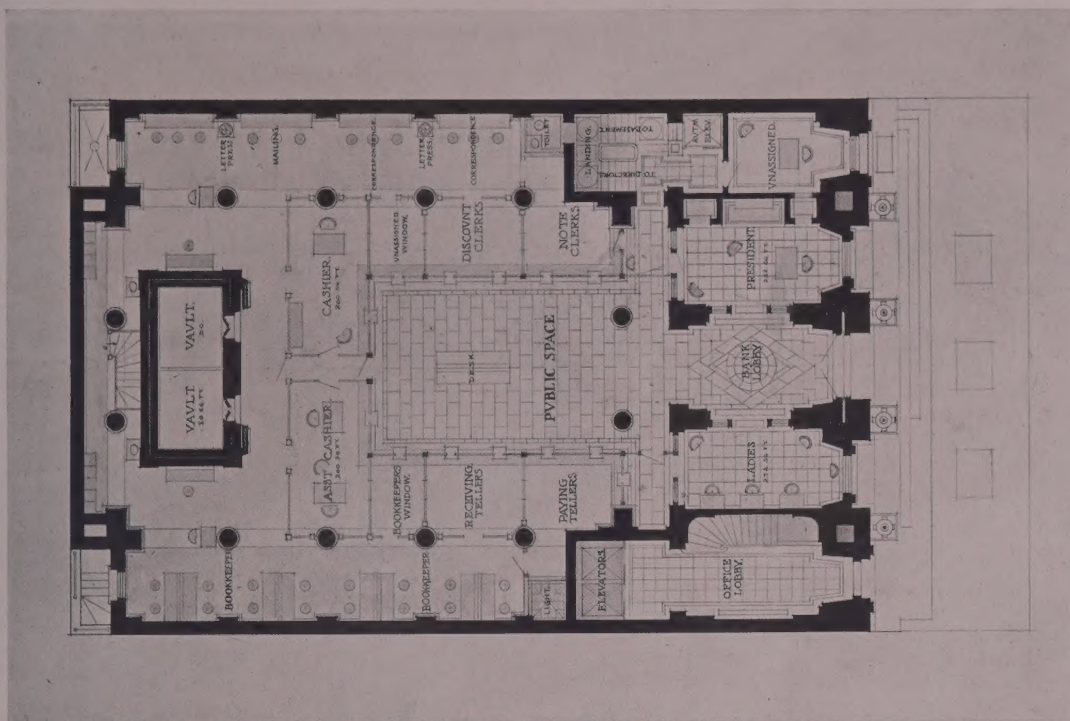




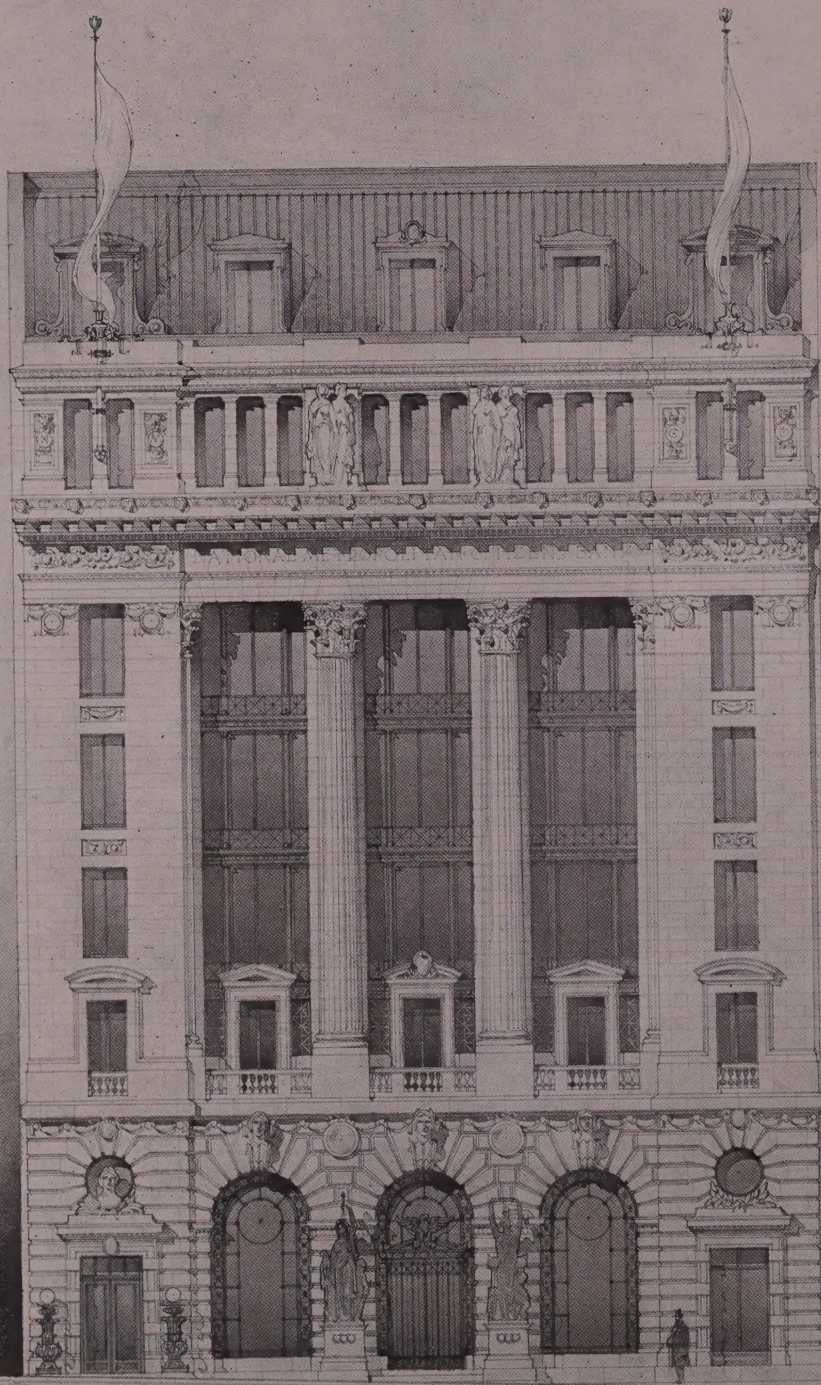
ACCEPTED PLANS (BASEMENT AND FIRST FLOOR) NATIONAL METROPOLITAN CITIZENS BANK, WASHINGTON.

B. Stanley Simmons and Gordon, Tracy & Swartwout, Associate Architects.





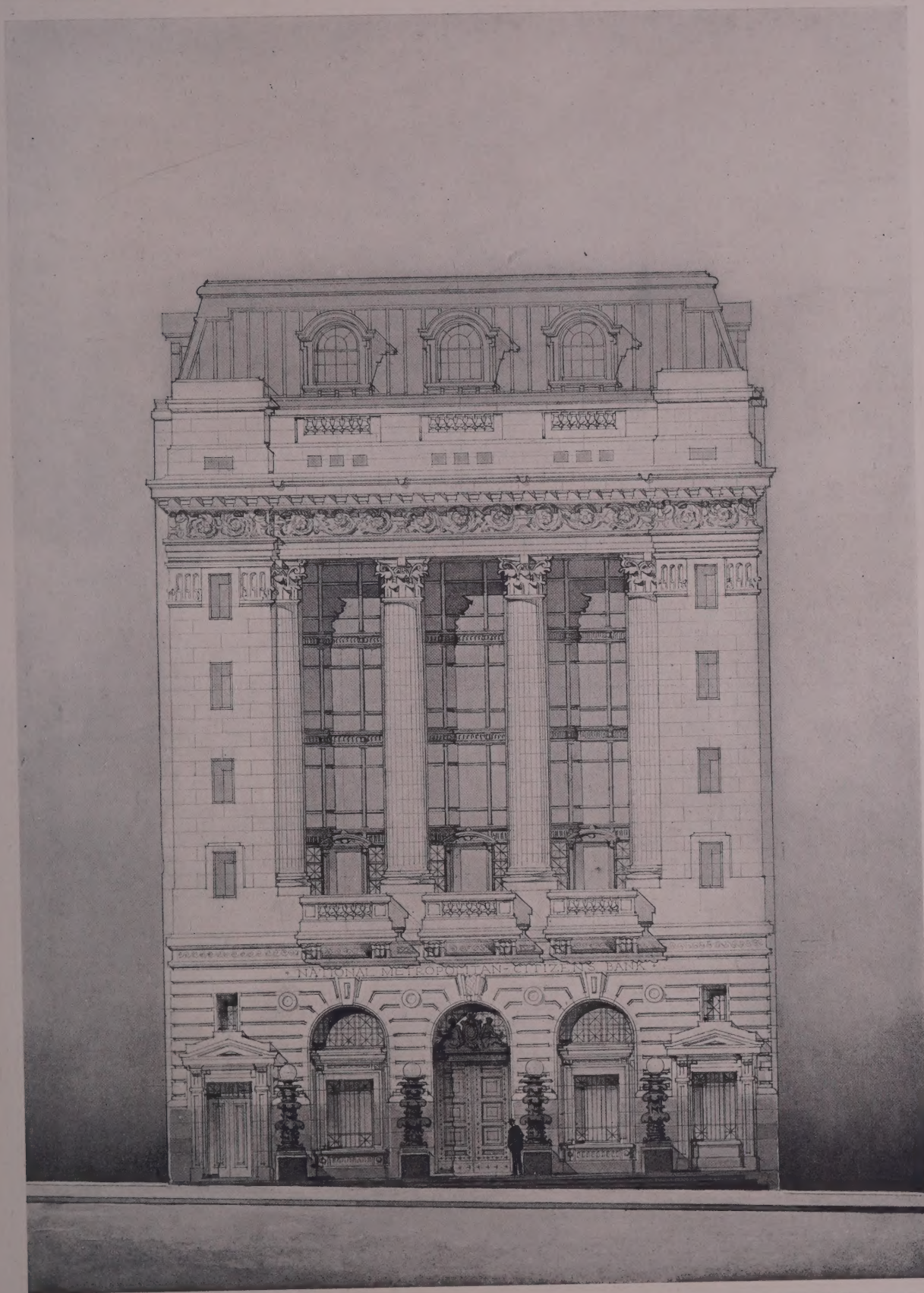




ACCEPTED DESIGN, NATIONAL METROPOLITAN CITIZENS BANK, WASHINGTON.

B. Stanley Simmons, Washington, and Gordon, Tracy & Swartwout, New York, Associate Architects.





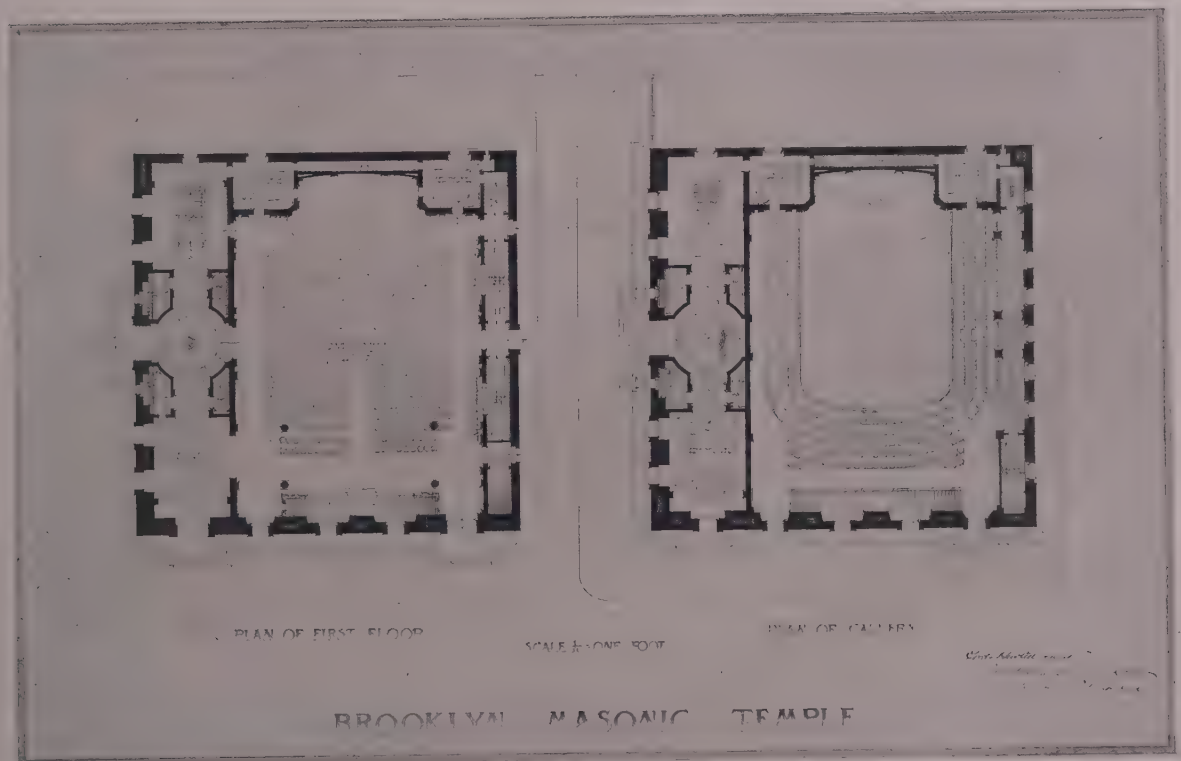
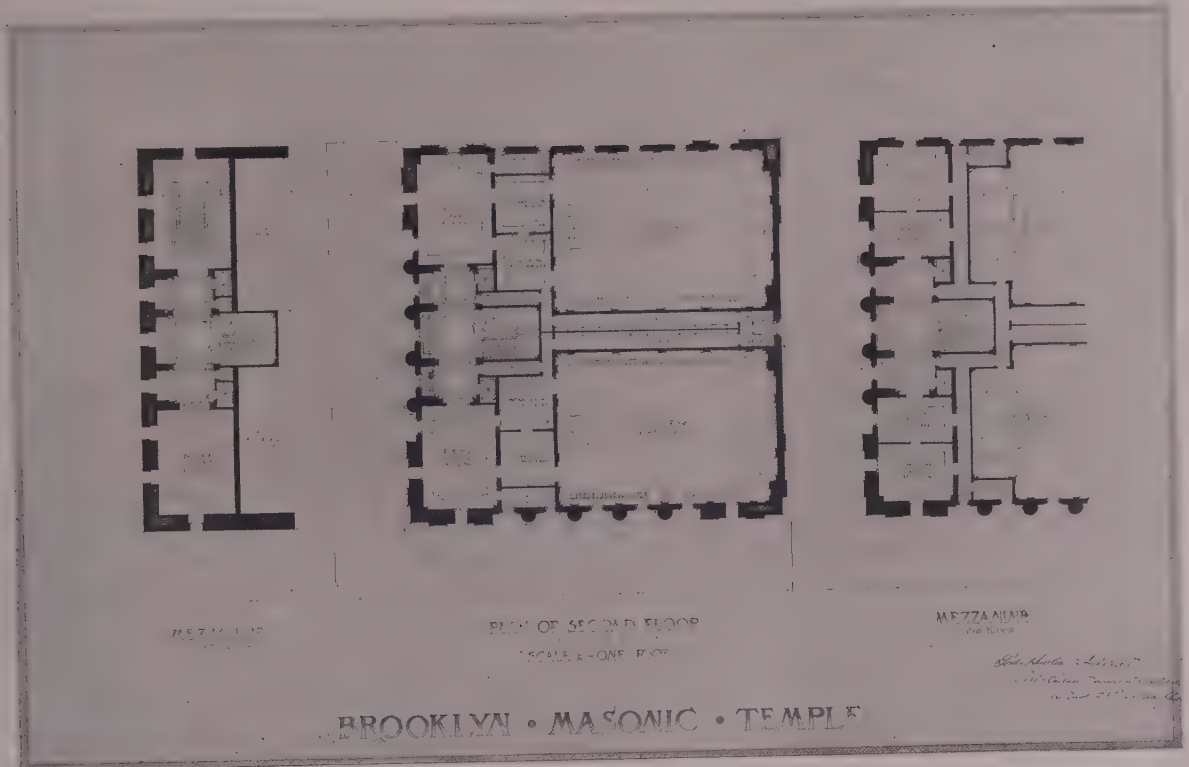
COMPETITIVE DESIGN, NATIONAL METROPOLITAN CITIZENS BANK, WASHINGTON.

Wood, Donn & Deming, Architects, Washington.













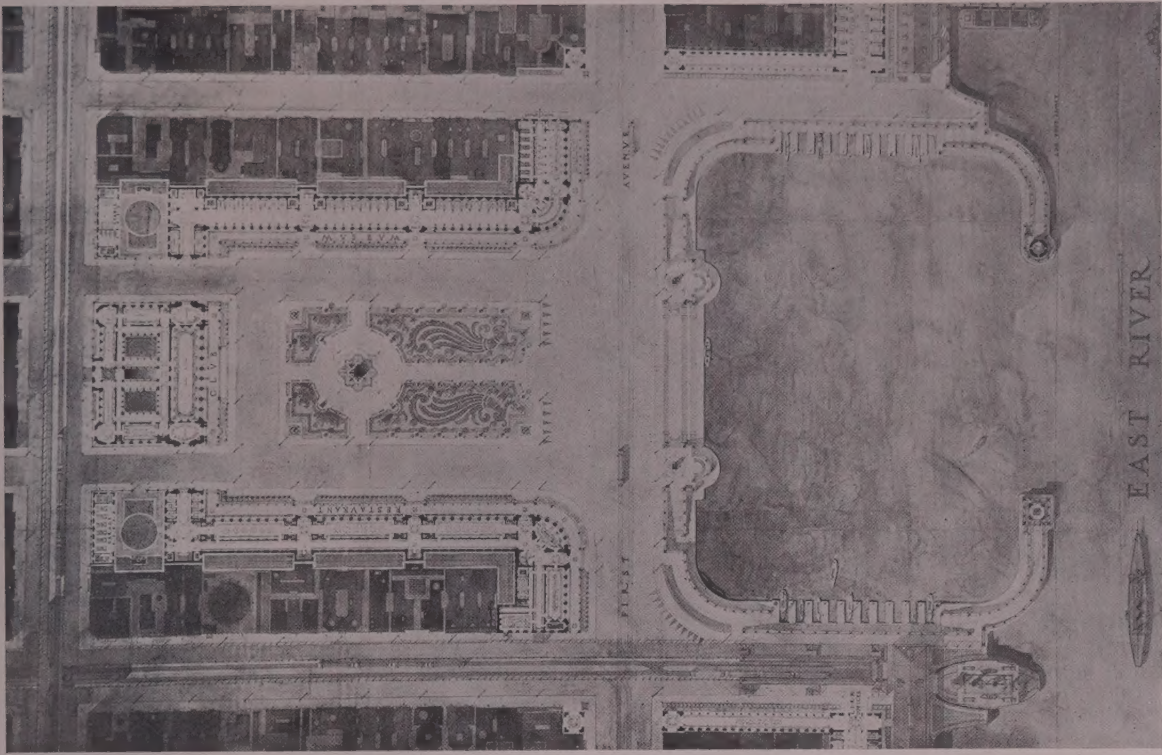
Winning Design, John Wynkoop, Atelier Donn Barber.



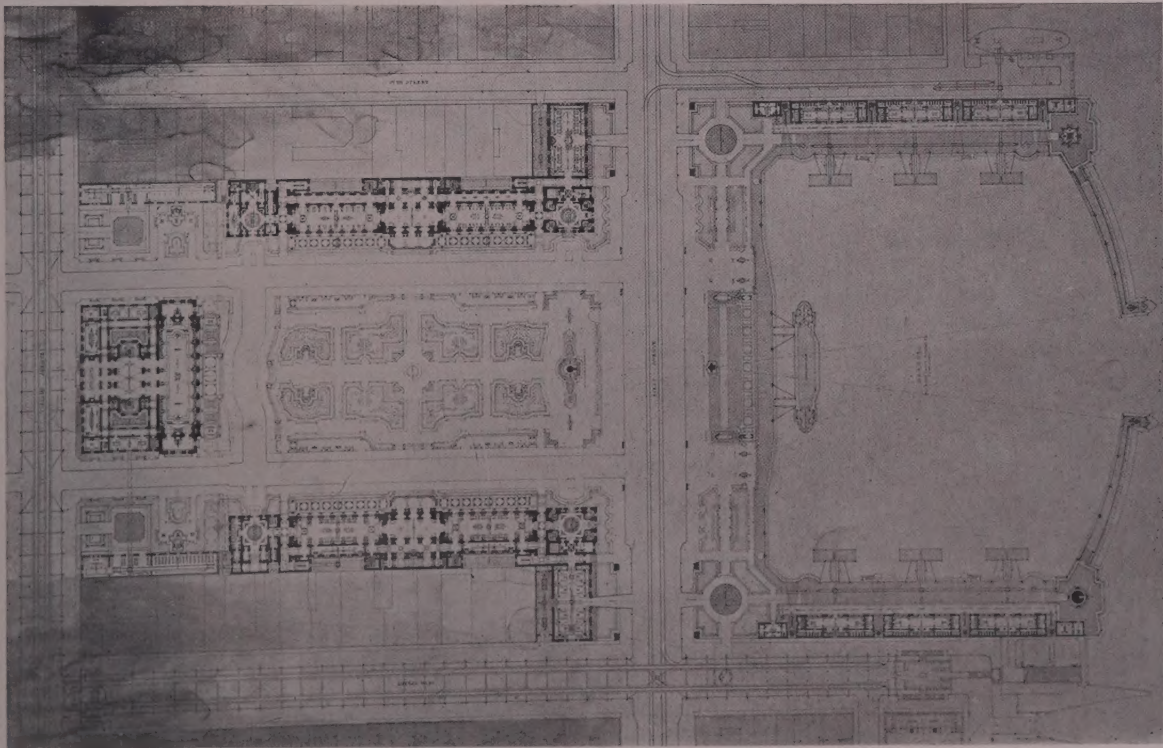
Second, C. S. Cobb, Atelier Cornell University.

PARIS PRIZE COMPETITION—SOCIETY OF BEAUX ARTS—ELEVATION, A YACHT HARBOR AND CLUB.





Second, C. S. Cobb, Atelier Cornell University.



Winning Plan, John Wynkoop, Atelier Don Barber.

PARIS PRIZE COMPETITION—SOCIETY OF BEAUX ARTS—PLAN, A YACHT HARBOR AND CLUB.



## THE SCHOOLS OF ORNAMENT.\*

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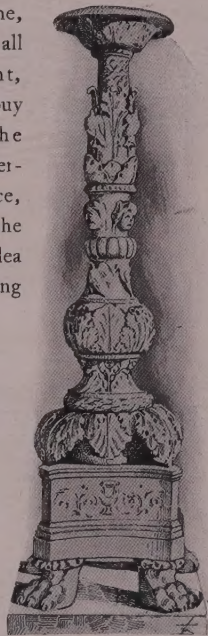
## Roman.

Rome founded 783 B. C. Absorption of Etruscan art 567 B. C., of Samnite art 340 B. C., of Corinthian and Carthaginian art 146 B. C. (Historic Ornament, Richard Glazier, Batsford, London), Vitruvius Pollio, 1st Century A. D., Apollodorus 100 A. D.



White Marble Urn,  
Vatican Museum.

GREEK artists and artisans working under Roman control produced what was best, and also much that was bad in Roman art. Rome, rich past all precedent, could buy what she could not herself produce, and with the barbaric idea of excelling



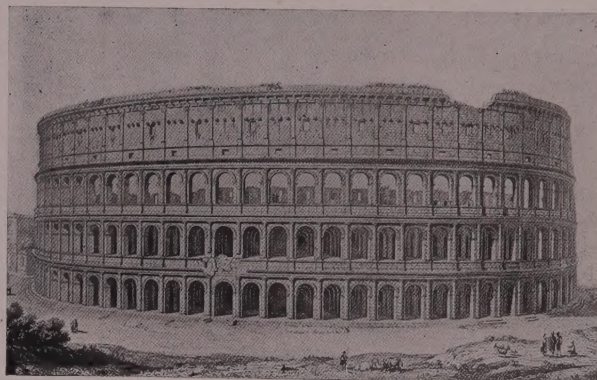
Antique Marble Candelabrum.

all that the world had previously known of splendor in architecture and ornament, her successive Emperors long employed Greek artists, until her own great architects and builders arose. The logical result of this was a style based upon the Greek orders concurrently with which was developed ornament founded largely upon the acanthus, with frequent use in encarpa or festoons of garlands of fruit and foliage, animal forms and mystic symbols. Thus on Roman altars we see the most charm-

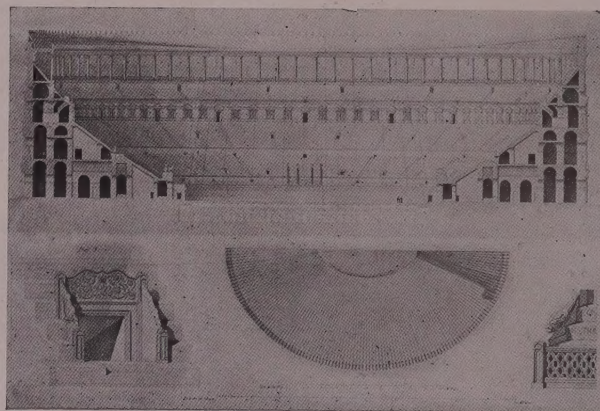


Bacchic Altar.

ing carvings of flowers entwined with the product of field and vineyard in rich and heavy festoons emphasized at the corners, or at more frequent intervals, with rams' heads and bucrania. Panels filled with spiral patterns of acanthus, relieved by conventional rosettes, griffins, fauns and satyrs are executed with such skill and in such profusion that one is amazed both by the richness and the careful execution of the detail. The acanthus was particularly developed in arabesques, while panels of all kinds of plants, both freely and conventionally treated, were often used, so that it is easy to see that both Byzantine and Renaissance artists found in Roman art inspiration of the most direct sort. In fact it is difficult to distinguish many of the pilaster panels of the early Renaissance from the Roman, and the regularity and repetition of the acanthus points, so common in Byzantine work, is seen in the more conventional Roman designs whence it passed to Byzantium and thence back again into Early Christian and Romanesque forms in Northern Italy and France. Take for instance, the leaf forms on the pedestal in the Villa Albani printed



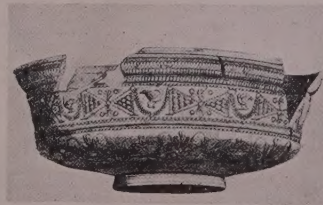
Elevation Flavian Amphitheatre, Colosseum at Rome.



Section Flavian Amphitheatre, Colosseum at Rome.

in Statham's "Ancient Architectural Ornament;" the design might have been executed during the early part of the Byzantine period in Ravenna.

If one would see upon what skill, and knowledge of the value of line and form, Rome could count in the multitude of designers and artisans at her command, it will well repay the trouble to look at the plaster casts of sketches of flying figures for mural decoration in low relief, at the Metropolitan Museum, New York City, where also many good examples of Roman architectural ornament are reproduced. Decoration in stucco for private houses and public buildings, tombs, etc., was most effectively done both as regards design and execution, and although probably the result of the training of foreign masters, if not actually the work of their hands, its beauties are none the less charming and instructive, and must be classed as Roman. If the workers in stucco could draw as these flying figures and much of the work in the houses and tombs would indicate, it shows that art was deep-rooted, for here was one of the commonest materials, wet plaster, and yet the work done in it is such as would not make later masters blush, were they able to express so much in so few lines and in such small space.



Red-glazed Roman Bowl.  
From a London Excavation.

\* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.

The Vatican Museum is full of beautifully decorated vases and other carved marbles of which Statham's book gives exquisite etched reproductions, but these should be supplemented by photo-





Roman Doorway at Baalbec.

graphs to show the delicate lights and shadows which accompany good modeling.

The treasures found at Hildesheim, Germany, consisting of the silver camp utensils of a Roman General, give some idea by the

beauty of their outlines and decoration, of what Roman silver-smiths produced in the way of design. The qualities of the material are most carefully observed, and every advantage taken to bring them out, and show that brilliancy, lustre, ductility, malleability and all the resources of casting may be utilized, where desired, in working in silver. The Corcoran Gallery in Washington has electroplate reproductions of some of this treasure.

The festoon is most common in Roman ornament and is made up of fruits, flowers, cereals, etc., and used both on funeral and festal occasions, so that it is carved on tombs and also on architectural façades both civil and domestic to an extent which taxed the ingenuity of the Roman designers.

The origin of the festoon in architecture must be sought almost as far back as the first use of flowers as an outward expression by man of those emotions which could not be fully expressed by song or lamentation; certainly even to-day it is remarkable what force and significance are obtained by the use of the varied forms of the festoon.

Almost its direct opposite is the fret, key or meander, in whose stateliness and formality little is expressed either of pain or pleasure, whence we find it most properly employed as a border or margin decoration to offset the livelier character of other motifs.

The origin of this we have already traced to the Swastika, and in one form or another find it in all countries and schools.

Of course the anthemion is in frequent evidence introduced by Greek artists and in varied forms.

The immediate successor to Roman art after the Byzantine epoch was the Romanesque school which embraced not only the Roman in crude forms, but also the Byzantine and eastern school especially in southern France.



Marble Base of Candelabrum.

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### COMPETITION FOR THE PARIS PRIZE of the SOCIETY OF BEAUX-ARTS ARCHITECTS. FINAL PROBLEM.

#### A YACHT HARBOR AND CLUB.

It is suggested that a harbor be built on the East River for the landing of large or small tenders from yachts and for pleasure crafts belonging to three of the principal yacht clubs of America.

It is proposed to take the small park which the city is building, and for which the property has already been procured and the buildings torn down, and which is bounded by 35th Street on the south side, 36th Street on the north side, Second Avenue on the west side and First Avenue on the east side. The architectural treatment of this park site and the river and extending from 34th Street to 37th Street is to be purchased and made a part of the general scheme, and at the same time afford a monumental approach from the river. On this land is to be built a harbor or basin in such a way as to adequately protect the boats from storms and the rough waters caused by the passing of large ships. This should be built of stone with a suitable light house on one side of its entrance. This harbor must not extend into the water more than two hundred feet nor must it interfere with the easterly building line of First Avenue. In exchange for the property thus purchased, and in a sense added to the size of the City Park, the city is to give a section of the westerly side of the Park on Second Avenue not more than one hundred and fifty feet in depth, measuring from the easterly building line of Second Avenue, and this will be used for the building of a large club house of about one block, or 200 feet easterly frontage on the Park. In addition to the land purchased for the river approaches, the south side of 35th Street and the north side of 36th Street from Second Avenue to First Avenue are to be bought, also the front lots on First Avenue facing the east and extending from 34th to 37th Street. Somewhere on this newly-acquired property it is proposed to build a large and handsomely-equipped high-class restaurant, which will be maintained and equipped for the general public, and in this way be a considerable source of revenue. The necessary service rooms, such as kitchen, pantries, etc., must be provided, also waiting rooms and special dining rooms such as would be required by a large restaurant. Sufficient space must be reserved to provide terraces and grounds around this building to make it possible to dine outside when the weather so permits.

The third principal feature in the Club Plan called for is a Marine Museum with terraces and approaches from the central quadrangle. This Museum will contain an important collection of ship models and other objects of historic and practical interest. In the same building should be provided a library containing books on marine architecture and other kindred subjects of interest to ship owners and builders, also the necessary dependencies for the maintenance of such a building.

The Club House proper is the central building of the composition, and is to be provided with all the comforts of a well-equipped club for the three principal yacht clubs in or near New York. A central monumental hallway and a large ball room 150 feet long are to be the principal features of the Club House. There are also to be provided lounging rooms, committee rooms, small library, administration departments, service rooms, etc. It is suggested that the service and servants' entrance should be on Second Avenue towards the Elevated Road. The Elevated Road is to provide a station with entrance and exits near the Club. The Club must screen the Elevated Road, and some special treatment may be suggested for the road between 35th and 36th street, and monumental entrances to the quadrangle should be provided where 35th Street and 36th Street come into the general scheme at the northwest and southwest corners of the quadrangle, and this should be made to compose with the Club and the surrounding buildings.

While there must be no interruption in the general circulation of First and Second Avenues, 35th and 36th streets between First and Second avenues may be treated as a part of the general scheme without reference to their existing lines.

Somewhere not far from the restaurant must be provided an auto garage, and not too far from the Museum and Library provision should be made for ship stores, also a small Library and Club House, making a meeting place for sailors.

In the architectural treatment of the quadrangle or approaches should be provided a monument or fountain to "The Memory of John Paul Jones, the Founder of the American Navy," and perhaps some memorials to men who have done creative work for the improvement of navigation and the development of naval architecture in the history of civilization.

For the preliminary sketches there must be furnished a general plan at the scale  $\frac{1}{8}$ " equals 1 foot, and a façade from the river at the same scale, also a longitudinal section from the quadrangle and extending from the river to Second Avenue and the Elevated Road.

For the finished drawing a main plan should be given showing the treatment of the basin and approaches, layout of Park and of the buildings suggested, and a second story plan of the buildings alone, and elevations from the river showing the scheme from 34th to 37th Street, also a longitudinal section at the same scale from 34th Street to Second Avenue to the Elevated Road.

THOMAS HASTINGS.

N. B.—A diagram of the site is furnished herewith.

This exercise shall open at 9 A. M. on Wednesday, May 24th, and all drawings must be handed in before 9 P. M. to the person in charge.

No competitor shall be allowed to return to the draughting room after having once left it. No competitor shall be allowed to enter after midday.

LLOYD WARREN, Chairman,

Committee on Education.

From the 24 hour Esquisse-Esquisse the following men were chosen for the final:

Chosen by first ballot:

John Wynkoop, New York, 1st Place, 147 E. 42nd St.  
Walter de Mari, New York, 2nd Place, 202 E. 42nd St.  
C. S. Cobb, Ithaca, N. Y., 3rd Place, 709 E. State St.

Chosen by raising hands:

W. E. Groben, Philadelphia, 4th Place, (Withdrawn).  
G. B. Webb, Philadelphia, 5th Place.  
Lawrence Clark, Philadelphia, 1st Substitute.  
J. F. Steffens, New York, 2nd Substitute.